

GW grammar clinic improves student writing

by Melody J. Blank

Hatchet Staff Writer

Students with English style and grammar problems can now attend a free writing clinic.

The clinic, located in Stuart Hall, Room 303, is staffed daily from 10:00 to 1:00 pm by Susan Armstrong. Foreign students can attend an additional session from 2:30 to 3:30 p.m. daily.

Armstrong finds that the most common problem students have is organization. Many students have good ideas but cannot put their thoughts together logically. "However," said Armstrong, "many students, particularly foreign students, just don't know the basic principles of English grammar."

If you go to the clinic with a paper she will read through it, suggest grammatical corrections, reorganizational ideas and, if necessary, offer books and exercises for specific problems. "I particularly want to encourage students to come to the clinic now, with their term papers, while I can still help significantly."

The writing clinic was born out of a voluntary workshop, started fall semester 1977. Instructors of English 9 found they all had more students needing help than they had time to handle in office hours. So they decided to pool their energies into an informal clinic open four days a week for three to four hours a day.

The workshop was a great success. Unfortunately because less sections of English nine are offered in the spring, less teachers were available for the clinic. The program closed for the spring.

Last fall, it opened again on a five day a week basis. But there were fewer teachers than 1977 and more demand for help.

The overworked staff banded together under Margaret Strom, director of English nine. Strom went to Dean Calvin Linton of Columbian College and received his active support for a separately staffed office.

Susan Armstrong, who runs the English department's grammar clinic, helps a student out with

some composition problems. photo by Alec Harrison

Hatchet

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THE GEORGE WASHINGTON UNIVERSITY

Thursday, March 1, 1979

Last day of elections; 1550 votes cast so far

by Paul D'Ambrosio
Hatchet Staff Writer

It's the last day to cast a vote. 1550 students have voted so far in the GW Student Association (GWUSA), Program Board and Governing Board elections in the last two days.

The largest turnout of the five polling places on campus was at the Marvin Center where 796 votes were cast.

Polls can be found in the Marvin Center, Thurston Hall, Building C, Stetson Hall and Ross Hall. They will close at 8 p.m.

Votes will be counted by the joint elections committee; the results will be announced tonight in the Rathskeller. If no presidential candidate receives over 40 percent of the vote, there will be a runoff election on Monday and Tuesday between the two candidates with the highest percentages.

A poorly attended forum by the GW Student Association (GWUSA) Monday night gave the candidates a chance to publicly express their ideas and answer questions from interested students.

The candidates were given from one to three minutes to address the gathering in Building C. Uncontested candidates were allowed to speak for only a minute, while executive vice presidential and presidential candidates were allotted up to three minutes.

Most of the speeches touched on the ineffectiveness of the student government or placing a student on the Board of Trustees.

The floor was open for questions following each speech. Only a handful of non-candidates were present and most of the questions were asked by either the candidates themselves or their campaign workers.

The seven candidates in the presidential field answered questions about their past governmental work in regards to competent handling of large sums of money. One questioner asked each presidential candidate if they would pledge their support to the next president if not elected.

(see ELECTIONS, p. 18)

Student court ruling near p. 3

Bootleg albums are big racket p. 9

Colonials end season on sour note p. 20



GW basketball player Bob Lindsay, right, goes up for a rebound against University of Pittsburgh's Sammie Ellis in a first round game of the Eastern Eight tournament Tuesday night at Pittsburgh. The Colonials lost the game, 85-80, ending their season on a disappointing note. Details on page 20.

photo by Barry J. Grossman

Arts fair scheduled; local talent sought

Next month, an academic project will turn into an opportunity for area artists to display their work on campus.

Two students who live in Building JJ, "The Center for the Creative Process," are organizing an outdoor arts fair for Saturday, April 7, in the parking lot behind Francis Scott Key as an independent study project for the course, "The Creative Process".

"Local artists and students are invited to exhibit, perform and promote their works," Wayne Beekman, the GW sophomore who originated the idea, said.

Applications for the fair are available at the Marvin Center information desk and at Building JJ. They must be submitted by March 14. There is no requirement that participating artists be professionals in their fields.

Once about 100 applications

are in, Beekman said, a complete advertising campaign, including radio and newspaper advertising, will be launched to sell the fair to the public.

According to Beekman, "This is an opportunity fair to sell and show a performing or fine artists' talent."

Beekman and Lila Davis, another GW sophomore, began planning the event last semester. Other Building JJ residents are "excited" about helping them run the fair, Beekman said.

As the academic portion of the project, Beekman and Davis are writing papers about their experiences planning and running the event.

The Building JJ residents are being helped with the fair by the University's Division of Student Affairs, with assistance from Cheryl Beil, assistant dean of students.

Financial aid deadline today

Today is the application deadline for undergraduate financial aid for next year, but procrastinators still have some hope.

"The one form that must be in today is the GW application," Vicki Baker, financial aid counselor, said. "We will wait for supporting documents. Some of them require parents signatures or

other parental information. The GW application can be filled out by the student him or her self."

Baker suggested that after people submit their forms, they keep checking back with the office to see if their files are complete. "You or your parents may have mailed the forms, but never assume we got them."



After the snow

After the snow... the potholes. This miniature crater on H Street is only one of hundreds throughout the city. Some of the more vicious ones have been rumored to eat sports cars whole.

Clinic urges contraceptive use

by Ted Wojtasik

Asst. News Editor

Several GW students each week undergo abortions at area clinics, according to Cheryl Beil, the assistant Dean of Students.

It is difficult to arrive at statistics, she said, because some women go directly to abortion clinics instead of using GW's counseling services.

Dr. Mary Capone of the Student Health Clinic said the clinic offers pregnancy tests for people who think they are pregnant. If the test is positive, then she or another staffer will talk over possibilities.

Capone said she does not assume the woman wants an abortion. They just discuss what she plans to do.

The vast majority of unmarried pregnant girls will opt for abortion, according to the doctor. "It's very unusual for the unmarried ones not to have an abortion," she said.

Capone said she wishes students would go to student health first, rather than looking for a clinic on their own, because the staff can recommend what area abortion clinics offer the best care, both medically and

emotionally.

Some clinics offer much better counseling than others, on both abortion and contraception, she said.

Less than half the women student health tests turn out to be pregnant. When the test results are negative, a staffer will talk briefly with the student about what contraceptive, if any, she uses.

"I'm afraid that some of them aren't using anything at all," she said.

"Abortion is a failure of contraception, knowledge and communication," she added. The clinic doesn't feel very happy about it, she added. Men and women together must accept the responsibility of contraception, she said.

Nancy Reed, a counselor at the Family Planning Clinic in the Medical Center's Burns building, said the use of a spermicidal foam and a condom is a very good method of birth control. There are not any side effects, she said, and it also shares the responsibility.

The Family Planning clinic also offers counseling services similar to those at student health to GW



Dr. Mary Capone

"Abortion is a failure of contraception"

students. They offer pregnancy tests, provide medical examinations and refer pregnant students if they say this is what they want.

Reed said she does not assume a student wants an abortion. She added that, generally, most GW women have already decided intellectually whether to have an abortion before they come to her clinic.

She said many women she counsels have physical fears about abortion, in addition to feeling emotional stress. If it is conducted in a reputable clinic, she said, an abortion is as safe as any other operation.

She hopes the clinic will develop better post-abortion counseling in the future.

"When abortions begin being used as a birth control method," Reed said, "you start running into trouble."

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Student court to rule on dorm campaigns

by Rich Katz
Hatchet Staff Writer

The GW student court expects to issue a decision within the next few days regarding the rights of student candidates to campaign freely in the residence halls.

The decision stems from a complaint brought to the court by Brad McMahon, a GWUSA cabinet member who is running for president of the student organization.

The lists of rules and regulations submitted by four dormitories: Madison, Mitchell, Thurston and Key are a violation of his constitutional rights, McMahon said. The other dormitories have not submitted any formal lists of rules and regulations.

McMahon cited Section 34 of the D.C. Human Rights Ordinance, GWUSA rules and regulations as well as a student booklet called Statement of Student Rights as sources of reference.

McMahon said since he pays tuition, he has the right to gain access to the dormitories in order to publicize his campaign door to door and slip leaflets under doors. He added, though, if he saw a sign posted on a door requesting candidates to refrain from knocking, he would abide

by it.

Brian O'Donnell, president of the Resident Hall Association, disagreed with McMahon. O'Donnell said any campaigning in the residence halls other than meeting with the students in the lobby, for example, would be disrupting university operations.

Rich Picini, president of Madison Hall, spoke specifically of door-to-door campaigning by most of the candidates as an invasion of privacy.

He said the lists of guidelines issued by the dormitories to the candidates during this period represents student requests.

McMahon responded, "I don't see how one knock on the door is an invasion of privacy." He said in previous years he had campaigned in the lobbies of different resident halls and received a poor response from students.

Knocking on doors is necessary if he is to develop any publicity for himself, McMahon added.

This is not the first time a student candidate has claimed that he or she has been discriminated against.

Eliot Chabot, a judge on the student court, said a similar situation occurred in 1971. The petitioner, however, graduated before there could be any decision on the case.



photo by Judy Sloan

Two pollworkers show another student how to operate the voting booths used this week for student elections. When the polls closed yesterday, 1,550 people had voted.

Carter, GAO against student social security

President Carter and the General Accounting Office (GAO) are backing a plan to phase out social security payments to about 800,000 college students nationwide.

The proposal has drawn criticism from education lobbyists who feel students will be deprived of needed funds, according to *The Chronicle of Higher Education*, but the GAO says it would save about \$1.1 billion a year.

Under the present system, full-time students between 18 and 22 whose parents are retired, disabled or dead receive monthly social security payments based on their previous earnings.

In a report last month to the House Ways and Means Committee, the GAO said the Social Security program is "an expensive, inequitable and unnecessary duplication of benefits."

"Other federal programs," the report said, "are better targeted toward students who need help."

GAO's figures show that 70 percent of the Social Security recipients are from families with incomes under \$15,000 and 89 percent are from families with

incomes under \$25,000.

If these students are added to the pool of students applying for aid, representatives of the American Council on Education in the United States argued before the committee, it would be too much of a burden for the aid system to handle.

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—Winston A. Churchill



Speaker and GPA discuss homosexuality

Homosexuality is felt and experienced in every comparable way to heterosexuality, a doctor from D.C.'s Whitman Walker Clinic emphasized to a group of GW students participating in the counseling center's non-credit course on human sexuality Feb. 13.

Dr. Thomas Ziebold, an administrator at the clinic, joined a panel of students from the Gay People's Alliance to try to explain some of the myths surrounding homosexuality to the people taking the course, who had earlier covered such topics as female sexuality, male sexuality and contraception.

Ziebold opened his remarks by citing society's attitudes toward homosexuality in modern history. He noted that denunciation has ranged from defining homosexual activity as criminal (the legal system) to sinful and evil (religion) to perverted (moral codes) to abnormal and deviant (psychology).

Scientists have debated for years whether homosexuality is inherited or learned, Ziebold said, but whatever the origin, research has shown that sexual preferences are not fixed.

He cited a study by Dr. Alfred Kinsey, which was based on the most comprehensive interviews on sexuality as yet conducted in America. In 1948, when he published the results of his 10-year-long research, Kinsey disclosed that 13 percent of the male population and 8 percent of the female population was exclusively or predominantly

homosexual. Seventy-five percent of the males and 90 per cent of the females were exclusively or predominantly heterosexual. The remainder of the population fell between these two poles.

In order to dispel the idea that homosexuality is totally foreign from heterosexuality, Ziebold drew up a list called Modes of Pair Bonding. These modes include physical sex, romantic affection, domestic sharing (i.e. "nest" building), close identification of experience, etc.

Homosexuals, said Dr. Ziebold, are as capable (and incapable) as heterosexuals of forming these bonds. Homosexual lovers can share the same kinds of romantic feelings as "straight" lovers (although they cannot share them in public as others can), and some gays, like some straights, also feel the need to share an abiding domestic life with their lovers.

Homosexuality and heterosexuality, he said, are labels of "pair bonding" and should not be used to make sweeping generalizations and implications about anyone's non-sexual behavior.

But what is it like to be gay in today's world? What are the stages of accepting one's homosexuality after admitting to it?

Ziebold explained the process usually follows three steps. First you have one encounter, or several and confide you are gay.

This sometimes leads to an immersion in "the gay world" and partial separation from "the

straight world." This is the step of learning to redefine yourself through the support of others.

Finally, the ideal third step is social integration: by gaining self-respect and becoming comfortable with your sexuality, you are able to stop defining yourself as simply "gay." You become as comfortable in the straight world as in the gay world and no longer break the two into sharp dichotomies.

Of course, he said, this is very difficult as long as the straight world sabotages your attempts at integration.

Following Dr. Ziebold's lecture, the four person GPA panel led a question and answer period.

During the panel discussion and the small groups that followed, many class participants expressed mystification at the need of the gay world to separate itself from the straight world.

It was pointed out that this is necessary when individuals and the minority as a group are struggling for their identity. One

participant said this separation was also present in other fights for equal rights, like the women's and black movements.

Also, as one panel member put it, gays are not asserting their identity "for fun." It is motivated by an interest in economic self-preservation and personal self-respect.

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Music lab fees an additional burden for non-majors

by Richard Sorian
Hatchet Staff Writer

(ed. note: This is the first in an occasional series of articles on lab fees and how they are used.)

Tuition and housing costs usually concern people most when they consider the financial burden of college; for many students, though, lab fees add to that burden.

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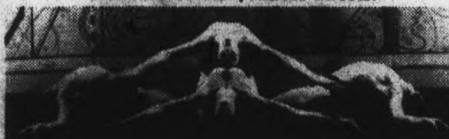
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These fees can range from \$5 to \$100 per course. In fiscal year 1977-78, GW collected \$330,265 in course fees. The majority of that total was collected by the Columbian College - \$284,000, almost 86 per cent.

The music department charges the highest fees at GW. For courses involving individual lessons for various musical instruments and vocal lessons, the

department requires payment of \$75 and \$100 fees.

These fees are only applied to undergraduate and graduate students who are not music majors. The GW catalogue says, "The supplementary fee is waived for graduate degree candidates in music and full-time undergraduate music majors."

Robert Shoup, Assistant Director of Planning and Budget at GW said, "The purpose of the fees is to allay the expense of hiring individual part-time instructors." Shoup said the fees had been in existence for "at least 18 years."

He said the music department fees went through a "significant revision eight to ten years ago," because of the rising costs of hiring instructors.

The waiver for music majors has existed for as long as the fees have been charged, according to Shoup. It is the only such waiver in the GW catalogue.

Shoup explained, "We had to have a waiver of this sort in order to keep from discouraging music majors. With the number of courses they are required to take, an additional \$1,200 would be added to their bill. Students who take these courses as electives

would not incur such a burden." Shoup said he doesn't feel the fee applied to non-majors serves as a deterrent.

"There appears to be a healthy demand for applied courses from non-majors. If it does deter some students, it's just too bad." The budget assistant feels that elimination of the waiver might result in elimination of the entire music department. "The fee," Shoup said, "would drive away music majors and without them there is no department. As you can see, we quickly jump from a discussion of fees to one of the existence of an entire department."

The music department requires payment of a \$75 fee for one-credit courses which involve one half hour individual lesson a week. A \$100 fee is required for three or six-credit courses including one one-hour lesson a week.

Over the course of a full semester, a student enrolled in one of these courses receives 14 individual lessons. Along with the lessons, students meet in "workshops" with an instructor and other students studying the same instrument. They discuss any problems they are having.

Adding these fees to tuition (\$110 for each undergraduate semester hour at GW), a one-credit beginning instruction course would cost a non-music major a total of \$185 or \$13 per half-hour lesson. Students enrolled in three or six-credit advanced instruction courses would pay a total of \$415; or almost \$30 per one-hour lesson.

A survey of metropolitan area private music schools showed that a half-hour individual lesson would cost an average of \$7.25; a one-hour lesson would cost \$14.00.

Elizabeth LaRosa, senior, had five years of private guitar instruction before coming to GW. "I had intended to continue my lessons at GW but found the combined cost of tuition and the \$100 fee to be an exorbitant amount. I would say the requirement of the fee was definitely the reason I did not take guitar lessons at GW," she said.

Among the five area universities, fee policy varies in the music departments. Catholic University does require an additional fee for both music majors and non-majors. The fees differ however. For music majors, a course involving one-half hours lessons carries a \$15 fee; courses with one-hour lessons cost an additional \$30. Non-majors pay considerably higher fees at Catholic. Courses with one-half hour lessons cost these students an additional \$150; courses with one hour lessons, \$300.

American University has a single fee for music majors and non-majors. For one-half hour lessons, a \$65 fee is charged. For one hour lessons, \$130.

Howard University charges a higher tuition rate for students majoring in music. The difference is less than \$100. Non-majors are required to pay a fee of \$75.

Maryland University charges no additional fees for courses involving individual lessons.

(see FEES, p. 18)

ALPHA EPSILON DELTA

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An interview with Francois Truffaut



Hatchet

21ST STREET



TRUFFAUT RIDING THE WAVE

Francois Truffaut is being honored this month by the American Film Institute (AFI). Through March, the AFI is running a retrospective of Truffaut's films which are a fine representation of the French New Wave. (See story page 10)

**WATCH THE BOUNCING BALL**

Meadowlark Lemmon and the rest of the Harlem Globetrotters promise to liven up the Capital Centre this weekend as they bounce into town Friday and Saturday. Remember not to sit too close to the court, however, as that old water trick can be a bit messy.

JUST HOW OLD IS SHE?

Kurt Vonnegut's play *Happy Birthday Wanda June* will be presented by the Program Board and the Drama Department in Studio B of Lower Lisner Auditorium. The play was originally written for television and has that typical Vonnegut touch. It's a must see.



Events around town

GW Events**Marvin Theatre**

•*Anubhau* will be presented Saturday at 8 p.m. Admission is \$5.00

Marvin Center ballroom

•*Girlfriends* will be shown at 7:30 p.m. and 10 p.m. tonight. Admission is \$1.

•*The Eyes of Laura Mars* will be presented at 7:30 p.m. and 10 p.m. Friday. Admission is free.

Lower Lisner Auditorium

•Kurt Vonnegut's *Happy Birthday Wanda June* will be presented Thursday, Friday and Saturday nights at 8 p.m. Admission is \$1.

Smith Center

•The AIAW National Badminton will be here Thursday from 10 a.m. to 6 p.m., Friday from 10:30 a.m. to 9 p.m. and Saturday from 10:30 a.m. to 1:30 p.m., with the finals at noon.

Movies**The American Film Institute**

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Saturday: The Honeymoon Killers (Mat.) The Quiet Man Stolen Kisses Bed and Board Kiss Me Deadly
Sunday: Figaro Hochzeit (Mat.) The Wild Child The Honeymoon Killers Kiss Me Deadly
Monday: Two English Girls Figaro Hochzeit The Mystery of Kaspar Hauser Two English Girls
Tuesday: The Heiress Jane Eyre The Criminal Life of Archibaldo De La Cruz
Wednesday: Such a Gorgeous Kid Like Me Tristana The Biograph FE3-2696

Tonight: The Red Shoes Summertime
Friday through Monday: The Owl and the Pussycat The Way We Were
Tuesday through Thursday: The Circle Theatre 331-7480
Festival of Academy Award Winners:
Tonight through Saturday: Midnight Cowboy

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Hirshhorn

Richard Estes:	Through April 1
The Urban Landscape	March 15
Calder's Universe	Through May 13
National Gallery East Building	
Small French Paintings	Through April 1
Grandma Moses	Through April 1
Edvard Munch	Through March 4

Museum of African Art

The Sculptor's Eye:	Through May
The Chain and Renee Gross Collection	
National Portrait Gallery	
8th and F Streets, N.W.	

Black Hawk and Keokuk Prairie Rival	Through June 3
Adalbert Volck: Fifth Column Artist	Through March 25

Museum of History and Technology

Traditional Japanese Medicine and Its Graphics	Through June
Renwick Bo'jou Neejee!	Through June 17
Profiles of Canadian Art	
Baskets and Cylinders: recent glass by Dale Chihuly	Through June 3

Corcoran

17th and New York Avenue, N.W.	
Contemporary American	Through April 8
Painting by de Kooning, Johns, Kelly, Lichtenstein and Rauschenberg	
Drawings by Washington Artists	March 18

Folger Shakespeare Library
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Decades of Acquisition	Through April 1
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Freer Gallery

12th and Jefferson Drive, N.W.	
Drawing from India and Iran	Through April 23
Woodblock Prints from the Edo Period	April 16

National Collection of Fine Arts
8th and G Streets, N.W.

Collages: Irwin Kremen	Through Mar. 25
William Penhallow Henderson: an Artist of Santa Fe	Through June 25

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Museums

Air and Space	
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	Through March 6

From the cover

The underground threat of bootleg recordings

by Steve Romanelli

Arts Editor

"Hey, Joe, where did ya get the new Fleetwood Mac album?"

"Down at Tony's Place. It only cost me four bucks, but the sound is really bad."

"So, why'd you buy it?"

"Cause I love Fleetwood Mac!"

It is one of the strangest and most underground industries alive in the Seventies. Yet, despite its illegal implications, bootleg (or illegal/unauthorized) recordings have managed to undercut another industry currently believed to be the single most important enterprise in the entertainment field, the record industry.

There is something mysteriously ominous about bootleg recordings and the people involved with them. For such a low-keyed, underground industry, the people who have continually manufactured and sold illegal albums and tapes have managed to inevitably send shock-waves throughout the record industry, despite new pressure from the industry itself, Congress and the Federal Bureau of Investigation (FBI).

The amount of bootleg recordings released has been reduced since the heydays in the early part of this decade. The peak for bootleg albums was reached in 1972 when over \$500 million worth of illegal recordings flooded the market.

But the problem, according to industry spokespersons, has not gone away. According to all estimates, there does not seem to be any continued reduction in the amount of bootleg recordings (both albums and tapes) in the near future, despite the new, supposedly more stringent law which went into effect last year.



According to a Recording Industry Association of America (RIAA) spokesperson, the recording industry amassed over \$3.5 billion in 1977 (albums and singles collected \$2.4 billion, while tapes brought in over \$1 billion). In comparison, the bootleg industry (which includes counterfeiting and pirate and bootleg recordings) amounted to around \$350 million, approximately 9 percent of the industry's total. (The figures for 1978 will not be available until May).

But, even this figure can be misleading. According to Jules E. Yarnell, the RIAA's Special Counsel on Piracy, it is virtually impossible to gauge how much

revenue is being brought in by illegal recordings simply because "no one knows exactly how much is being sold."

Yarnell said one of the major problems with bootleg recordings is that they infringe upon both the artist and his contracted company. Neither party, he emphasized, receives the royalty payments they would normally get for releasing an album or tape.

Additionally, Yarnell said, many companies do not enjoy these recordings simply because the quality of them is much lower than a professionally mixed and produced package. Because many bootlegs are of "inferior quality," he said, they can result

in the artist getting "unfair" opinions about his music.

It is true that many bootlegs are inferior to directly studio-produced music. Unlike the ability of studios to control the input and frequency of sound which will land on the tape, most bootleggers are forced to give up this strict sense of control for more speed and cheaper distribution of their wares.

Bootleg tapes and albums are cheaper to make for several reasons. First of all, no royalties are paid to the performers; thus, bootleggers are able to side-step this expensive (at least from the record company's perspective) aspect of recording.

Secondly, since most bootlegged recordings come from either pre-recorded albums or from live shows, the bootlegger is not forced to spend any extra amount of time or money in the studio (cleaning up the sound or adding extra instrumentation, for example).

Finally, the bootlegger, because of his illegal stature, is unable to effectively advertise his wares. But, this isn't all bad. Because of this, he has less overhead to worry about. Thus, all he has to do is reproduce what he wants and get the product out on the street.

According to Yarnell, there are three major categories of bootleg recordings. The first is "regular, specific piracy," which "to the unauthorized duplication of existing recordings."

The second category is what is known as counterfeiting, which is probably the most profitable for the bootleggers simply because all that individual has to do is illegally "duplicate the original recording." With a packaging almost identical to the original copy, it is difficult to detect the original from the illegal copy.

The final category is what most of the public terms bootlegging and it deals with what Yarnell

calls "the unauthorized recording from a live performance or off the air." He added, though, that these recordings do not represent as big a problem here in the U.S. as it is overseas simply because "the people are not as leary of the laws there."

Legally, most action has been stalled until this past year, when a new law was put into effect. According to FBI Agent Dave Cassens, the new copyright law covers the recordings themselves, regardless of the label on which it is released. Up until this time, the only thing the federal copyright law covered was the underlying recorder of the product, not the recording itself.

The FBI's new emphasis on investigating illegal recordings is part of the Bureau's "new thrust into white collar crime," according to Cassens. Because of the large amount of money being brought in by bootleggers, it has forced the FBI to take a stronger look at this second recording industry.

Currently, according to Cassens, there are about 1,000 cases waiting to go to trial across the country. The maximum penalty for each conviction, Cassens said, was \$25,000 and/or one year in jail for the first violation (which is considered a misdemeanor), and \$50,000 and/or two years in prison for the second violation (which is then considered a felony).

He said that in 1978, "about 60 or 70 convictions" were handed down, but he did not know how many people were indicted on charges of copyright violations.

Cassens, along with Yarnell, feels that the highest areas hit by bootleggers occur in the cities where the recording industry is the most developed. Cassens cites New York City, Los Angeles and Memphis as the major areas where bootleggers are likely to pop up simply because access to pre-recorded material is much higher in those areas.

And it is these areas which are also the target of the FBI. Cassens mentioned a case headed by the Bureau's New York office which involves a \$100 million bootlegging operation spread over a five-state area.

But, in spite of this, bootleggers and their materials appear to be here for awhile. Yarnell, Cassens and even some distributors agree that if it weren't for the fact that there is such a great demand for bootlegged recordings, this illegal industry would disappear.

"People do it (bootleg) for two reasons," Mike, a one-time distributor of bootleg recordings, said. "First of all, to get money and, secondly, to satisfy the needs of collectors."

Still, Yarnell and Cassens see the problem as multi-faceted in nature. It's the "fact that there are people," Cassens warns, "who are willing to take advantage of the situation to make an illegal buck and that there are people who are willing to buy and demand the illegal product. You can't really say it's the fault of one person."

Bootlegs can be fun, but only if you're aware of what to look for

by Steve Romanelli

Arts Editor

Looking for bootleg albums is sort of like searching for four-leaf clovers: unless you're an accomplished bootleg-fancier and know just where to hunt, uncovering bootleg recordings will be accidental and surprising.

But, even when you do find them, there is really no guarantee that the product will ever sound like your "dream group," be it either Billy Joel or Led Zeppelin.

That in itself should be obvious. Bootlegs are illegal recordings, so even though you may not be pleased with the results which come screeching off of your turntable, do not anticipate a sympathetic ear if you try to return it to the place of purchase. Usually, most record shops avoid bootleg recordings like the plague, so unless you hear about these recordings through word-of-mouth (or else you don't mind hunting around for awhile), it is doubtful if you will ever run across them accidentally.

But even after you find what you are looking for, you may be in for a surprise. Bootleg recordings aren't really meant for the average fan. Most

purchasers are avid fans and collectors who don't mind spending the money for a half-audible recording which features an artist performing an obscure song, never before heard.

If you do want to try experimenting, the only advice one could give would be to be very careful, especially considering that you may spend several hundred dollars before you are ever able to find what exactly you want.

Try to get the record played before you decide whether to purchase it or not. Also, check the surface for scratches or other surface marks. Additionally, make sure that what you are buying has not been bought before, either by yourself or someone else. It's bad enough buying someone else's mistake; but buying your own twice is maddening.

Finally, a little bit of trivia concerning bootlegs. The best-selling bootleg of all time, according to *The Illustrated Encyclopedia of Rock*, is Bob Dylan's *The Great White Wonder*, which has supposedly sold over 350,000 copies world-wide (thus qualifying for gold record status). One other minor news item: some of this albums will be found on Dylan's *The Basement Tapes*.

Theater

'Bedroom Farce' leaves Center laughing

by Peggy Brannigan

Hatchet Staff Writer

Close your textbooks, forget your mid-terms momentarily, and pick up a ticket for the Eisenhower Theater. You've earned a break, and what better cure for test trauma than an evening of *Bedroom Farce*.

Bedroom Farce, Alan Ayckbourn's comedy about marriage, is making a successful American premiere at the Kennedy Center with a cast from the National Theatre Company of Great Britain. The playbill promises that this comedy "will keep the audience howling." Even for those with more reserve, I promise at least a two-hour grin. Six versatile performers and a quickly-moving plot provide great entertainment.

The subject is marriage, an increasingly controversial institution. Marriage has been labeled both a "sacred" and "wretched" institution, but Ayckbourn prefers to portray it simply as a demanding one. His play examines four British couples as they attempt to avoid total war and get some sleep during one very long and trying Saturday night.

All action takes place in three

separate bedrooms. The play is definitely not X-rated; but you shouldn't be bored by the scenes played out in these rooms.

The first bedroom is the negotiating arena for an elderly couple, Ernest and Delia, portrayed by Michael Gough and Joan Hickson. Their lively give-and-take is the highlight of the show, as both performers seemed intuitively to adjust their timing and delivery of tongue-in-cheek British humor for the American audience. Ernest and Delia represent Ayckbourn's recognition of the rare successful marriage relationship.

Their son Trevor and his wife, Kate (Stephen Moore and Delia Lindsay) portray the other extreme, as they give hilarious interpretations of a walking disaster and a chronic crybaby. They barge into bedroom number two and proceed to spoil the evening for its inhabitants, Malcolm and Kate (Derek Newark and Susan Littler). Littler displays too little force as Kate and Newark overcompensates for this with so much energy you wonder what he's plugged in.

The couple in the third bedroom, Jan (Polly Adams) and Nick (Michael Stroud), receive the



Delia Lindsay is Susannah and Susan Littler is Kate in a scene from *Bedroom Farce*, Alan Ayckbourn's comedy which is performed by the National Theatre

star billing in this production; but

they are outshone by the other

members of the cast.

The audience began to laugh

the minute the curtain rose, and

of Great Britain and is playing at the Kennedy Center.

your textbooks and pick up a ticket, you'll laugh too - precisely because it's so painfully full of truth.

Vonnegut's 'Wanda June' lights b-day candles at GW

by Barbara Appell

Hatchet Staff Writer

The Program Board and the Drama Department welcome you tonight, Friday, and Saturday nights to an undergraduate production of *Happy Birthday, Wanda June*, a play in three acts by Kurt Vonnegut, Jr.

This production is an independent study project by the director, Bruce Thomas, and marks the Program Board's first co-sponsorship of a theatrical presentation.

The play will be held at 8 p.m. in Lisner Auditorium Studio A. Admission is \$1 for students.

For Kurt Vonnegut fans, you can expect *Wanda June* to deliver all of the wit and warmth that pervade the tragi-comic view of humankind that are found in Vonnegut's novels and short stories.

For those of you unfamiliar with Vonnegut's works, this is your opportunity to discover what this appeal is that causes most of Vonnegut's books to become immediate successes.

According to director Thomas, *Happy Birthday,*

Wanda June recreates the story of Homer's *Odyssey* through a comic tale of one modern American family. The theme centers on the fall of the typical Hemingway hero: a man armored by machismo and living for the thrill of danger and adventure.

But in Vonnegut's hands, the macho hero, Harold Ryan, plays the fool. After an eight-year adventure in the Amazon rain forests, Ryan returns home along with his fellow traveller, one Looseleaf Harper - the man, we are told, who dropped the big bomb on Nagasaki.

The scene of the play opens with Ryan's return to his wife Penelope and young son, and crazy antics follow. Among other topics treated with whimsical and not so whimsical insight are war, sex, heaven and women.

Considering that the birthday girl is a ghost, what has all this got to do with wishing Wanda June a happy birthday? You'll have to answer that question for yourselves - it is a mystery - but the process of doing so should provide great Vonnegut entertainment.

The Zoo Story, Albee's first published play in 1958, is stunning. It is the powerful story of two men, Peter and Jerry, who meet by chance in New York's Central Park. Peter is a simple family man who likes to spend quiet Sunday afternoons reading in the park. Jerry, on the other hand, embodies the suffering wretches lost from the mainstream of society. But he is alarmingly calm and calculating.

Jerry disrupts the serenity of Peter's world by dispassionately disturbing him, taunting him, and ultimately challenging him to defend himself in mortal combat. The irony is that Jerry likes Peter, but has never been able to deal with healthy human contact.

Wyman Pendleton as Peter and Stephen Rowe as Jerry both give remarkable performances. When Rowe embarks on a searing monologue mid-way through the play, he holds the audience's attention for more than 15 minutes as he indulges in a bizarre exercise of introspection.

Adding to the fine performance is the quality of the Terrace Theater's acoustics.

Albee's plays, which for years have been popular in the college forum, continue to be a surrealistic mirror of America.

Albee takes on new direction at Terrace Theater

by David Heffernan

Features Editor

Two of Edward Albee's one-act plays in repertory, *The American Dream* and *The Zoo Story*, were brilliantly performed last Saturday afternoon at the new Terrace Theater of the Kennedy Center.

The first is an absurd satire of American life-style, focusing on the problems of aging. *The Zoo Story* is a searing portrayal of man's loneliness and isolation in society.

The two plays are part of a series entitled *Albee Directs Albee*. Divided into four separate programs, the series is a collection of eight Albee plays that will conclude its two-week Washington engagement March 4.

Other plays included in the series are *Fam and Yam*, *The Sand Box*, *Box*, *Quotations From Chairman Mao Tse-Tung*, *Counting the Ways*, and *Listening*.

As in most of Albee's one-act plays, the stage in *The American Dream* is kept to a bare minimum. When they are not speaking, the actors become expressionless stoics, parodies of middle-class America. Sudi Bond puts on a charming performance as the cagey grandma, feigning senility to escape the mindless routine she conducts with her middle-aged children, portrayed by Wyman Pendleton and Patricia Kilgarriff.

All of the actors for *Albee Directs Albee* were handpicked by the director and the

casting seems to be flawless. The group has amassed years of Broadway experience and Bond for one is recreating the role she originally introduced in the early Sixties.

The Zoo Story, Albee's first published play in 1958, is stunning. It is the powerful story of two men, Peter and Jerry, who meet by chance in New York's Central Park. Peter is a simple family man who likes to spend quiet Sunday afternoons reading in the park. Jerry, on the other hand, embodies the suffering wretches lost from the mainstream of society. But he is alarmingly calm and calculating.

Jerry disrupts the serenity of Peter's world by dispassionately disturbing him, taunting

Arts

Giants of modern American art exhibited at Corcoran Gallery

by Karen Jensen
Hatchet Staff Writer

What is an old master?

The term "master" implies a high degree of accomplishment or skill in a certain subject - art, for example. But must a master be centuries old to be an "old master," or can there be old masters of modern art?

If you assume the answer to the latter question is yes, as does the Corcoran Gallery of Art, candidates for that title are easier to find than is a simple definition. The five artists selected for the gallery's 36th Biennial Exhibition of Contemporary American Painting are giants of the art of the 1950's and the '60's, and masters in every sense of the word. The "old" is disputable.

All five, Willem de Kooning, Jasper Johns, Ellsworth Kelly, Roy Lichtenstein and Robert Rauschenberg, are still living, still producing art, and are, according to the show's curator, Jane Livingston, "still the best artists painting today."

It seems, therefore, that these old masters are also contemporary masters; they are still the ruling power in American modern art. Certainly no one has equaled their influence in recent years or captured the public's eye as they did. The difference between these old masters and the more traditional concept is that while their niche in art history is firmly established, just as it is for da Vinci or Raphael, they are

working outside their niche as well, still venturing forth, still experimenting, and still influencing art history.

The selection of this year's five artists suggests that not much has happened in American art in the past two decades. All artists in the current show have been represented in past Corcoran Biennials: de Kooning in 1951, 1961, 1963 and 1975; Johns in 1967; Kelly in 1963; Lichtenstein in 1965 and 1971; and Rauschenberg in 1959, 1963 and 1965.

Not only have the artists made regular appearances, but their work, too, seems to be the same old familiar faces from the past. Naturally, there have been changes - for the better, in large part - but considering the 20-some year span between this and the work that made them famous, the changes seem slight.

This is not meant to belittle the paintings, for they are masterful and strong, as worthy of honor as any of their predecessors. But they indicate a void, either in American art or in the show. It now appears that the 1970's will pass without laying claim to one dominant painting style. Those who lead the way in the past are being looked to again for a direction into the future.

Perhaps the most striking paintings in the show are those of de Kooning. The brushstrokes are still very much those of the "old" de Kooning: bold, frenzied,

spontaneous. Combined with lively color, they create paintings of intense energy. Not only do they out-dazzle the other paintings in the show; they out-dazzle his own earlier works as well. At age 75, de Kooning, the oldest artist in the show, is producing his best work ever.

Ellsworth Kelly's paintings, large shaped canvases in an even, single color, show how the wall can become an important part of the painting. The paintings, all done in 1978, divide space into two areas: the space taken up by the painting and all other space on the wall. The subtle curves outline not just the edge of the canvas, but the start of the wall; the two are forced to interact, or more correctly, the viewer is forced to see the interaction.

At first glance the paintings of Roy Lichtenstein look very similar to his famous cartoon panel paintings of the 1960's. They have the same patterned dots, bright colors and black outline. But Lichtenstein's subject matter has evolved into something more complex. His paintings still borrow from other art - surrealism this time - but they have the bizarre look of a message in symbols, a rebus, that has yet to be decoded.

Those who see "Credit Blossom," the strongest work of Rauschenberg in the show, will undoubtedly be reminded of his famous "The Bed" of 1955, in which a quilt, blankets, sheets



Roy Lichtenstein's painting, "Stepping Out," is part of the Corcoran Gallery of Art's 36th Biennial Exhibition of Contemporary American Painting.

and a pillow were splashed with paint. In comparison, "Credit Blossom" looks more conventional and more civilized. Once again, a quilted bedspread is used, its pattern played against the pattern created by transferred magazine photographs. The center of the painting contains a bright yellow rectangle surrounded by a patch of vivid red. These intense primary colors

contribute to the painting's overall air of strength and purity.

The purpose of the Corcoran Biennial, when it was established in 1907, was to show the American public what living American artists were doing. The show was not necessarily meant to proclaim trends in American art, although that was usually the end result.

Jim and Jesse's bluegrass pickin' drives on

by David Heffernan

Features Editor

The simulated outdoor animal habitats displayed at the Smithsonian's National Museum of Natural History made an unusual lobby for a concert hall.

After walking past the exhibits, we made our way to Baird Auditorium last Sunday and thoroughly enjoyed the bluegrass musicianship of Jim and Jesse McReynolds and the Virginian Boys.

The show inaugurated the Smithsonian's seventh season of country music, honoring outstanding performers who have made unique contributions to American country music. Jim and Jesse proved to be an appropriate

choice to kick off this year's series entitled "Country Harmony."

The brothers have been playing professionally for more than 25 years, and were made permanent members of the Grand Ole Opry in 1964.

Jesse McReynolds is an extraordinary mandolin picker and has developed his own style, called "cross picking," that involves playing the instrument with quick up and down strokes across the strings. Jim sings high tenor harmonies that soar and blend smoothly with his brother Jesse.

The evening featured a number of country music classics like Roy Acuff's "Wabash Cannonball" and A. P. Carter's "Wildwood Flower." Later, the band played traditional favorites "Sally Goodin" and the foot-stomping "Orange Blossom Special." The latter proved the tight sound of the band holds true when they shift the rhythm into a frantic overdrive.

But it's when Jim and Jesse McReynolds and Virginian Boys swing into Louvin Brothers songs like "Ashes of Love" and "I Wish You Knew" that the music sings and spins the cascading sound of bluegrass. The brother's unique harmony combined with the band's melodic backup creates powerful and good listening.

This is the first time that Jim

and Jesse have played in a museum. Before the show Jesse said, "We announced it on the Grand Ole Opry that we were going to play at the Smithsonian Institution and the commentator said, 'What are you playing up there for?'"

Bluegrass lovers in Washington like to think of this town as the bluegrass capital. Jesse thinks that assessment is pretty accurate when you consider the number of clubs in the Metropolitan area that cater to bluegrass and that five local bands are permanent members of the Grand Ole Opry.

Jesse prefers the concert hall setting over the small clubs. "Any bluegrass musician that's played as many different places as we have prefers the concert," he said. "You know people come to sit and listen, not to drink and carry on."

"I've played lots of clubs under different situations. Lots of the audiences couldn't care less; anybody could go in and play the same old thing. Sometimes you get to feeling that they think you're the jukebox playing. They'd never notice whether you were there or not - unless you stop playing - and they'd say, 'What happened?'"

Very few people ask Jim and Jesse that question anymore; now they're asking for encores.

Cotton still pumps the blues

by Mark Ellis
Hatchet Staff Writer

The James Cotton Band thrives on the rowdy audiences that the Bayou tends to attract; without the audience, Cotton would be just another bluesman. Instead, he is an energetic performer who can specifically relate to an earthy atmosphere and make it conducive to singing, dancing, screaming, and breaking furniture.

This kind of interaction has sustained Cotton through a 25-year-career of non-stop touring. Life on the proverbial road has taken its share of great artists, but Cotton's musical upbringing has insured that his perpetual gigs in middle-sized halls will not turn him into an apathetic robot.

On Sunday night, Cotton's band, which included Dave Maxwell on keyboards, Mark Pollock on guitar, Herman Applewhite on bass, Doug Fagen on sax and Ken Johnson on drums, boogied their way through a highly dancible set which contained as many blues standards as original compositions. It was the originals, however, that drew the wildest responses. "Cotton's Boogie" and "Rocket 88" were the obvious crowd pleasers and featured superbly subtle guitar leads, as well as Cotton's own inimitable harmonica playing.

The main attraction was Doug Fagen on sax,

who led the band through two instrumentals before Cotton took to the stage, and proceeded to supply lyrical swing-style solos throughout the show.

Sonny Boy Williamson took Cotton under his wings in the early Fifties, Little Walter influenced his harmonica style and Muddy Waters brought him to prominence in the early Sixties. And these mentors taught Cotton that the only true place to experience the blues is on stage, in the relatively smaller clubs. Being a studio bluesman is just not Cotton's field (pardon the pun).

Ironically, neither Cotton's studio nor live LPs have been chart-toppers and probably never will be, but that does not seem to bother Cotton in the least. His only concern is to bring the "people's music" to the people, and to play the blues until he presumably drops dead from exhaustion.

Cotton often slurred his lyrics Sunday night, saving most of his concentration for the harmonica solos, and alternately danced with his band members, while leaving the audience to sing the main choruses. The encore, his acclaimed rendition of Willy Mabon's "I Don't Know," was extended into a Chicago-style jam, after which many a frenzied party had to be forcibly convinced that the show was over, and the place was closing down for the night.

Features

Francois Truffaut discusses the magic of cinema at A.F.I.

by Ted Wojtasik

Hatchet Staff Writer

Francois Truffaut says that a movie whispers something to you, individually, in the dark. Movies used to be magical when he was a boy.

He would sneak into movie theaters through the back door, sit in the dark enchanted by the

flickering images and listen. He studied the movies, took notes, listened more and more as he grew up until he eventually launched himself into a successful career as a film maker.

"My basic moral value is I don't try to make the public laugh at what I don't find funny," he said.

Truffaut sat in a small screening room at the American Film Institute last week and softly, but intently, answered questions about his life long love of films and film-making.

Truffaut spoke through his moderator Annette Insdorf who translated his French into English.

"It's very difficult for the cinema to be as magical as it was in the past," he said. The cinema had a monopoly on moving images. It was an entirely different world, a new dimension that cast a spell on you for the afternoon.

The cinema, however, lost its monopoly to television, which Truffaut feels vulgarized the medium. He also felt that part of the loss was due to the introduction of color.

He said that when all the films were in black and white, there were very few ugly films. The lighting was much more subtle and the gradation between the black, white and gray provided better transitions.

"Colors are not *a priori* a good thing," he said and must be struggled with. Films today should try and capture the subtlety of the black and white lighting.

"There was art in films that weren't even artistic," he said. It isn't just nostalgia that draws people to these older films, he said, it's simply that they were better.

The other-worldliness of the movie house, the separation of the screen from real life and from the outside world, lost this as television made things too life-like and moved the medium further away from art.

There must always be a distinction between the documentary and the artistic. Color helps to blur this distinction as well, he said.

He added that the films that disgust him most of all are the never-ending television police series shot in the full sunshine of Los Angeles.

There isn't any subtlety of lighting, no transposition; why bother? "It's as boring as fishing in Australia," he said. "There can be no art without transposition." Art history has taught us this.

Truffaut explained that a film is the unfolding of an entire



French director Francois Truffaut is shown here directing actor Jean Pierre Leaud in a scene from Truffaut's film *Love on the Run*.

artistic vision. This vision is more of a musical idea rather than a painting.

It isn't just one scene following another or one good shot here followed by another shot, but everything all wrapped up together.

According to Truffaut, a movie script is impossible to read precisely because the director hears and visualizes most of the scenes in his head. "In reality, the script doesn't contain the essential, but only the gratuitous things," he added.

Truffaut admired Alfred Hitchcock and Orson Welles, because he felt they had a total vision of the unfolding of a film.

Truffaut spoke of the days when he didn't admire some directors. He wrote critical reviews, before launching into his own film making, for *Cahiers du Cinema* and *Arts*.

When he was a critic, he was a demanding critic, but he thinks that legend likes to keep his hostile attitudes alive. It was simply that he wanted more

personal and intimate films, he said.

Truffaut doesn't attack films that displease or shock him today, because he is no longer in the position of cinemaphile, but in the position of a film maker.

He doesn't feel he has a right even to respond to bad criticisms of his films either - it isn't proper. He doesn't care whether his films are good or bad; "I let the world decide."

"Judgements change," he said. There is a provisional quality to some movies. For example, he said, look at *King Kong*. When it first came out, no one thought it was a great film, now people think it is.

Truffaut said he didn't have any great desire to do large spectacle films, but would like to make a movie about his boyhood in France during the German occupation.

He felt young film makers have a better chance in Europe than in America.

A 'Capital' Ballet at Lisner

by Amy Bermant

Asst. Arts Editor

Last Friday the Capitol Ballet Company made the sparse Lisner Auditorium audience forget the in-climate weather. The Company's warm performance made its mark on Washington and it was one to be remembered.

"Connotations: Brazil," a world premiere, was featured in the program. With this piece, the Capitol presented distinct classical, modern and South American dance styles.

In "Connations," choreographed by Walter Raines, the dancers picked up the dramatic intensity of the traditional music and transformed it into a grandiose image.

"Dance for Six" opened the evening. Here the dancers combined modern contractions against classical leaps, creating a Pilobolus-like effect.

Unfortunately, in "Six," it seems as though choreographer Joyce Trisler wanted to present a pas de deux, motivated by true love. However, sexually overtoned movements pervaded the piece, sharply contrasting to the blissful Vivaldi accompaniment.

Assistant artistic director Keith Lee's "Seacoast Sketches" and "Nearer to Thee," a piece similar to Alvin Ailey's "Revelations," were also presented on the weekend bill.

Last year Lee joined Artistic Director Doris Jones, and together they have molded the company into a highly professional group.

**Richard Chamberlain in Peter Weir's
THE LAST WAVE**

with Chita Rivera, Goldfarb and Marjorie Adams. Directed by Peter Weir
Produced by Hal Maloney and James Maloney. A W.M. & J.M. Production
A MCA/Universal Pictures Film

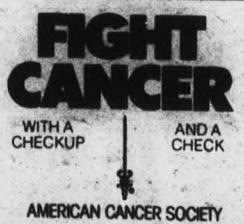
Dupont Circle

1332 Connecticut Ave., N.W. Phone 765-2300

Correction

The caption under the picture of Jim Dudley which was run in Monday's paper was incomplete and should have mentioned that he is running for GWUSA president.

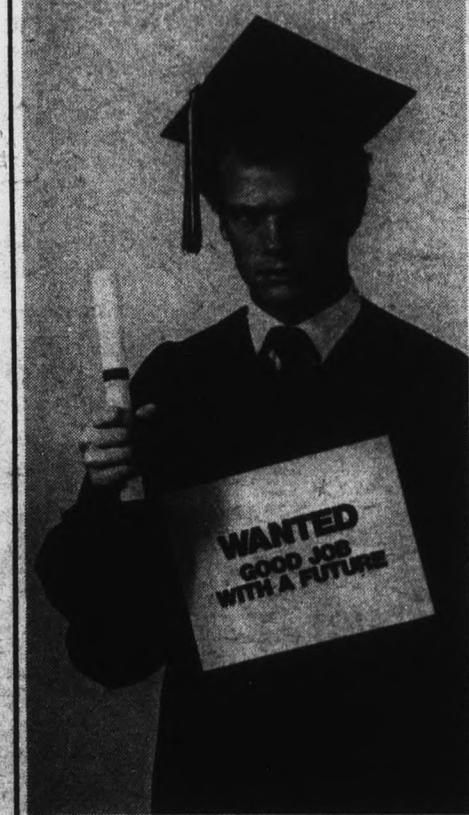
In the monday issue of the *Hatchet* Andrew Anker was incorrectly paraphrased as suggesting that the Marvin Center fee be discontinued.



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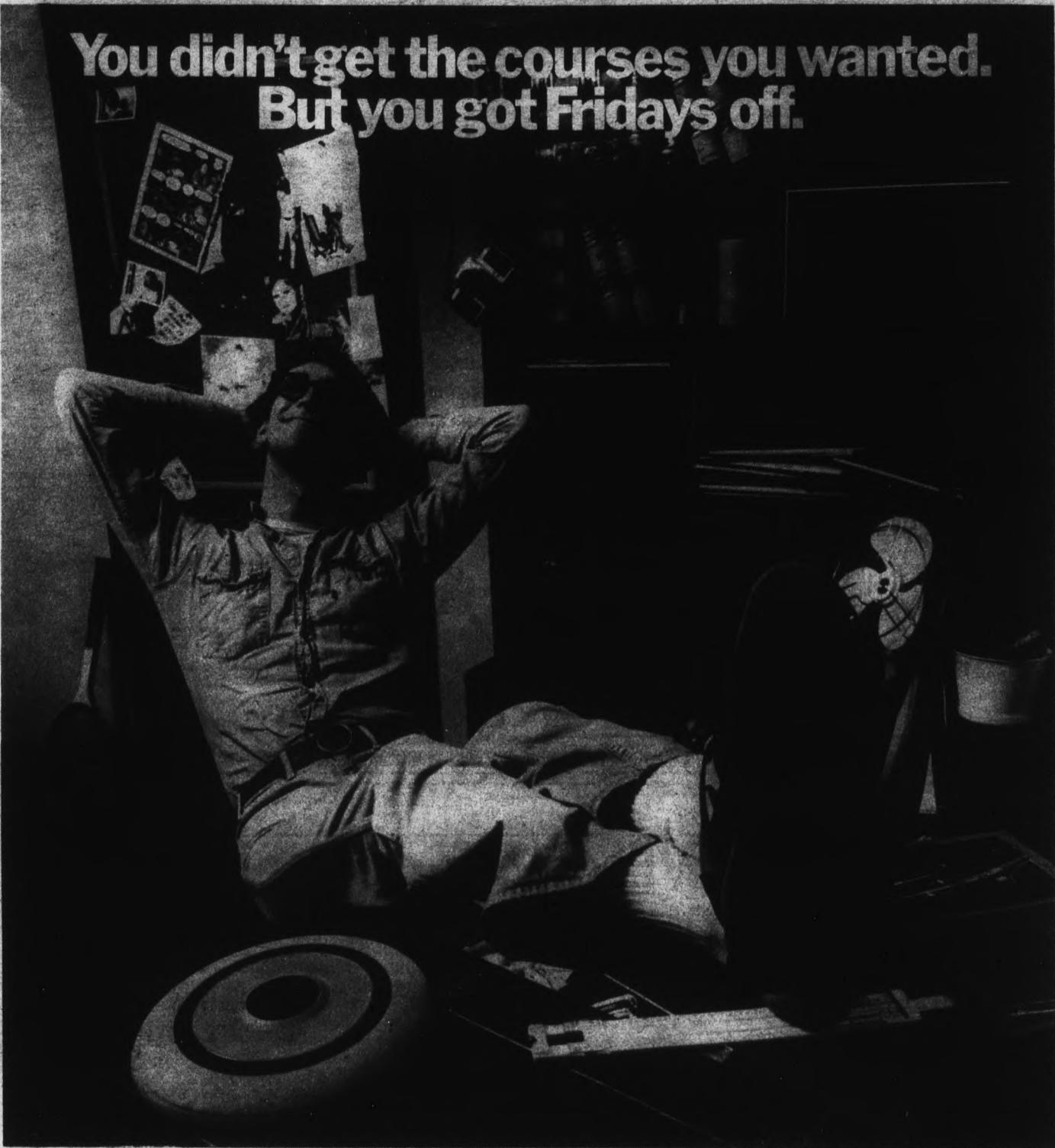
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photo by Tom Erland

Stolen signs like these may seem humorous, but, according to the director of physical plant, theft of fire exit or other emergency signs poses a major safety problem.

Stolen signs create hazard

Stealing signs has become "one hell of a problem" at GW, according to the head of the physical plant department.

Robert F. Burch, whose department is in charge of posting and monitoring all the official signs on campus, said that missing signs are not only irritating, but can also be very dangerous in some situations.

As many dorm residents can

testify, a lot of the signs missing around campus show up as decorations in student rooms.

Burch said when a person steals an emergency sign from an elevator or a fire exit sign from a building, that person is creating a hazardous situation for everyone, which could lead to injury or even death.

-Page Salazar

Photo by Tom Erland

Editorials

Vote today!

Today is the last day to vote in the election for student representatives for the next school year. While there is a great temptation to not bother voting because of frustration or because of too many other things to do, we hope students will take the time to vote. Believe it or not, it is important.

The GW Student Association (GWUSA) can make worthwhile accomplishments. Many students have the attitude that there is really nothing a student senate can do for them. This is not the case at all. Think about the last time you had a complaint about anything - classes, professors, parking, tuition raises - anything at all. These are things that a strong student senate can do something about.

Students may still be reluctant to vote because they think those who are elected won't do anything because they don't care either (as has sometimes been the case in the past). Part of the reason is that they only want an extra line for their resume. However, another reason little has been done by some representatives, is that no one at GW has cared enough to keep track of what they were doing.

It is time to show that students do care, and the first step is to vote in the election.

Love carefully

Assistant Dean of Students Cheryl Biel estimated this week that GW students are obtaining abortions at the alarming level of several per week. It makes one wonder how educated GW students are.

Occasional unwanted pregnancies can be expected out of a university of this size. But several a week?

Do GW students know what condoms are? Have they heard about "The Pill"? Are they familiar with the several other forms of contraception which may be employed to reduce the possibilities of pregnancy? We assume most students know how babies are made.

We do not mean to be callous or unsympathetic to the women burdened by unwanted pregnancies. We hope, though, that the plight of those who have been in this situation will scare some responsibility into others.

While it is not too hard to get pregnant, it is also not too difficult to avoid it. Birth control devices are available at any area drug store (the guy behind the counter won't laugh). Birth control referrals and advice are available from the many family planning clinics in the area, as well as the Student Health Clinic. Any student engaging in sex...regularly or on a part-time basis...should obviously avail herself OR himself of these options.

Hatchet

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Letters to the editor

Hatchet editorial oversteps ground

When I was reading the editorial, "GWUSA Elections," in the *Hatchet* this past Monday, I had to flip back through the pages to make sure that this was a college newspaper that I held in my hands. I simply could not believe the audacity of the staff to show themselves as being so strongly behind GWUSA presidential candidate Brad McMahon. My first impression, which was probably shared by many, was, "How much did McMahon pay the staff?"

While Jim Craig, "the alleged editorial page editor of the *Hatchet*" was off, no doubt dreaming up his creatively satirical columns, someone who is obviously going to vote for Brad McMahon, stuck a campaign ad for McMahon (not to mention Jonathon Katz, Howard Graubard and Bob Gordon) on page 10 of the *Hatchet* and called it an editorial. Does this mean that all Jim Craig does is

proofread?

I'm pretty sure he has the right to edit his writers' articles. Or maybe the blame for this poor editorial should be placed on the shoulders of the professors in the journalism school.

I learned in a journalism class (not at this University) that an editorial is first supposed to bring to light both sides of the issue, and than gently sway the opposition to the beliefs of the staff. This does not mean saying, "This is the one we like, vote for him. We don't like the way the others sound, don't vote for them. The rest of them didn't show up, so don't vote for them, either." Basically, this is what the editorial said. And it said it to the hundreds of people who faithfully read the *Hatchet*. That's right, faithfully. Just a casual stroll through the Marvin Center's first floor cafeteria will allow one to witness a couple hundred people flipping through issues of the *Hatchet* on any given Monday or Thursday afternoon.

The point of this letter is: impressionable material such as the "Elections" editorial has no

place in journalism except maybe in the lowest of underground rags. Articles like that which publicly denounce individuals are also insulting to the intelligence of the readers. We are college students; we can make our own decisions.

I can only hope that whoever wrote that article is not a senior; professional journalism has no place for writers with such a low level of competency.

-Paul Willis

*Ed. note: It is the policy of any community newspaper to comment on subjects which are of importance to the readers and it has always been the policy of the *Hatchet* to endorse GWUSA candidates for president and vice-president. The fact that we, the editorial staff, endorsed someone does not obligate anyone to vote for that person; if anything we hope it will make people more aware of the GWUSA elections and will encourage them to follow the campaign more closely and to vote.*

Both sides of the sports funding question

Women: Coordination needed

Title IX has indeed generated a tremendous amount of funds available to the GW women's athletic program. These funds, in turn, have enabled the program's coaches to recruit first rate athletes. These athletes are expected to provide GW with nationally ranked teams whose success will continue to attract outstanding athletes to the program.

In an effort to obtain such a self-perpetuating system; however, the women's athletic department has failed to coordinate the recruiting activities of its coaches and the policies of the athletic administration.

A case in point involves the decision of the department to prevent scholarship athletes from participating in more than one sport beginning next year if there is a season overlap. This decision will not only effect incoming freshmen, but all other athletes as well. Two athletes who were recruited for basketball, were also assured that they would be able to play volleyball if they came to GW but will have no choice next year, if such a situation arises.

Even more disturbing than the fact that these athletes were misled and the department misrepresented when the recruiting was done, is the fact that the athletes were not immediately informed of the department's decision. Apparently the department did not want to create any conflict before the basketball season was over. Perhaps the athletes could have used the interim to apply to other universities. Certainly they should have been given the opportunity.

Incidents such as this have plagued the program and cast serious doubt upon the credibility of the department, something which should not be sacrificed, even in the name of progress. The department has got to start assuming respon-

sibility for its program's representatives and quit changing the rules in the middle of the game.

Judy Morrison, a senior, has started for the women's volleyball team for the past two years.

Men: Priorities awry

The following views are my own and do not necessarily reflect those of the rest of the members of the crew. As a member of a men's team at GW I'm glad to see more women getting into athletics. Title IX is a good idea; however, I question the manner of its application here at GW.

Men's sports have been divided into two categories, major (basketball) and minor (all others). The women's athletic department does not have these distinctions. As a result, they seem to have more money per sport than the men do. I am on crew, so I am most familiar with our situation. The women's crew has less than 20 members; the men's has 40 members. The women's team has a number of scholarships; the men's, none. The women's team expects to go to Miami for spring training. The men cannot even conceive of this. Most of the women have rowed for a year or less. Most of the men's crew have been on the team two years or more. The men's team has personnel with international and high school experience, including national team calibre people. Equal funding seems inequitable for these two crews, does it not? Many schools combine their men's and women's crews to get the maximum use of coaching and equipment. Not GW.

I am not complaining. After all, three full-time coaches have produced a basketball team which often loses by two points. The crew often loses by two seconds. What does the extra money do?

-Terry Ryan is captain of the men's crew.

More letters to the editor

Show respect

I am an alumnus, now retired, who is auditing a course in Monroe Hall. For the first time since graduation, I have been able to observe students in a GW classroom environment.

Quite evidently, before class, smoking in the classroom is a regular practice. The smokers light up without any thought being given as to whether the smoke might cause discomfort or irritation to non-smokers. Cigarette butts are crushed out on the floor and allowed to accumulate.

Syrofoam cups of coffee are brought into the classroom and the empties are just left on the floor or desks. After class, a few days ago, I looked back just before going out into the hall and was appalled by the litter!

I wish students would show a little respect for the old alma mater. Let's stop the litter.

-Dan Horwitz

Facts show error

I was extremely disappointed with the last issue of the *Hatchet*. The editorial board took the liberty to claim that Mike Karakostas, had "simply not had enough experience in student government." The facts, however, as stated in both the Karakostas for President leaflets and the candidate's academic record, clearly enumerate his experience on both the student governments of the University of Athens and Boston University.

On both occasions, Karakostas was instrumental in arranging the placement of students on the Board of Trustees, and in Athens, he worked on a personal basis with the Greek government in having student transportation fares significantly reduced in the city. Although he had enormous responsibilities as a member of the student government in Athens, he accepted the post of President of several national Greek youth movements for democracy, in which he allocated immense sums of money throughout the country. Each of these movements had thousands of members.

-James B. Quigley

Quiet, quiet, quiet

Noise, food, beverages, and smoking in the University Library at exam times have become a serious problem.

It is understandable that exams create tensions and pressures, and that students find it necessary to "let off steam." For the common good, I ask that students not congregate in the lobbies for breaks or to study together and that students talk in reading rooms only when absolutely necessary, and in a quiet voice.

With student cooperation, I know that the library can become a quiet place to study.

-Rupert Woodward
University Librarian



Columns and letters to the editor should be submitted to room 433 of the Marvin Center. Deadlines are Tuesday and Friday at 4 p.m. All letters and columns must be typed, signed by the author and must include his or her phone number, year in school and major. The *Hatchet* does not guarantee publication under any circumstances and reserves the right to reject material for reasons of available space and for factual misrepresentation, and to edit for style, grammar and length. Cartoonists are also invited to submit their drawings.

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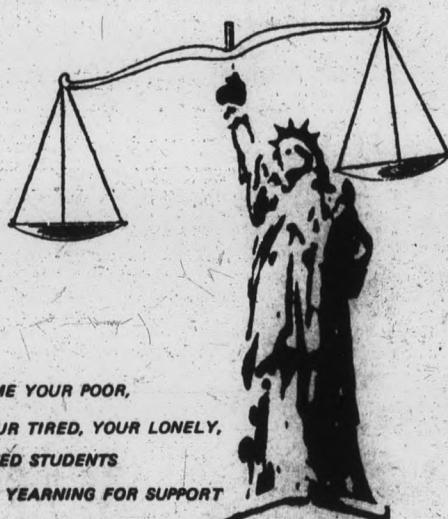
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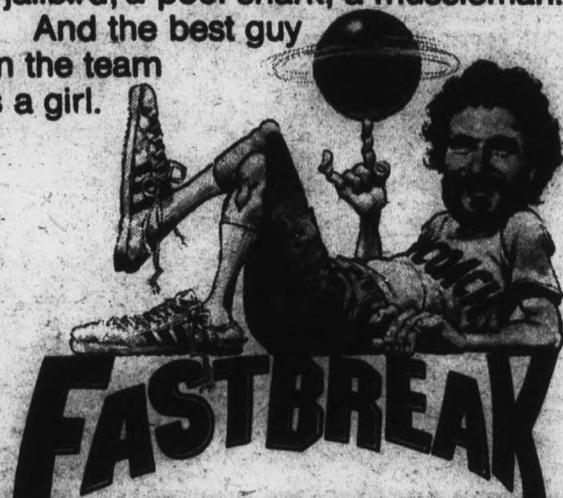


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Frat assists snowbound hospital

Stories are still drifting in from last week's blizzard, and at the Medical Center they are telling one about emergency help that may never be officially recognized.

Last Monday the drifts blocking the emergency room entrance at the center were so high ambulances could not get through, according to Bill Kennedy, secretary to the administrator. Like the rest of the city, both the hospital and GW physical plant were operating

with skeleton crews, and it looked like it would be a while before anyone could get through to the emergency room.

One fraternity, though, came to the hospital's rescue. The frat called the hospital that morning and offered to come shovel out.

Kennedy said no one in the hospital administration knew which house helped them out. "In a crisis situation," he said, "as hard as you try, you can't get everyone's name and official status."

"If they had shovels, though," he said, "we weren't going to turn anyone down."

The hospital administration also praised the physical plant department for their efforts during the crisis. According to Andrew Duncan, assistant administrator, "Washington, D.C., and certainly GW per se, is not generally prepared at a moment's notice to deal with two feet of snow."

-Maryann Haggerty

Voter turnout unimpressive

ELECTIONS, from p. 1

Each said they would give their full services to GWUSA and the students after the election was over.

Jonathan Fraade, a candidate for one of the Marvin Center Governing Board's two at-large seats, filed suit with the election committee against Howard Graubard, another candidate for the at-large seat, Monday night.

Fraade claimed Graubard misrepresented information on flyers posted in Mitchell Hall.

Fraade said the word "wasteful" on a Graubard and Bob Gordon (Graubard's running mate) poster in Mitchell was never used by him.

The phrase used by Graubard

and Gordon on the flyer stated "the student special projects fund that paid for last year's goodies was cut by \$27,000 while administration backed items, some very wasteful were fully funded." Fraade said this implied he "wasted" \$27,000 of the Center's funds.

Fraade asked the election committee to hear the case and make Graubard remove all the flyers and distribute an apology to all of Mitchell's residents.

Fraade added he did not want Graubard disqualified but only to have the "record set straight."

The election committee voted that there was not enough evidence to substantiate Graubard's "wasteful" statement

and ordered that Graubard print an apology and distribute it to Mitchell's occupants.

Fraade himself issued statements that were later recalled by election committee, along with all the other statements. They then issued a third statement that gave public notice the literature issued by Graubard and Gordon that used the term "wasteful" was "unable to be substantiated as truthful."

The committee absorbed all costs and issued an apology to Fraade, Gordon and Graubard for "any inaccurate statements that have been made or approved by the committee."

Music lab fees extra burden

FEES, from p. 6

Georgetown University has no courses which involve individual lessons.

George Steiner, head of the music department, declined to comment on the fee situation. Dean Calvin Linton of Columbian College explained the reasoning behind the music department fees. "Providing

individual instruction for the students is naturally more expensive. That is the basic reason for the fees."

Linton explained, "Fees are determined by the actual cost of materials and use of facilities. The request for a fee originates with the department chairman, is channeled through the college and eventually okayed by the business office."

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Marathoners begin

They call themselves the GW Roadrunners and they are not well known on campus, but these seven guys who comprise the club are, in fact, GW's cross-country runners. Scott Wollins, Tom Foose, Todd Cutler, Bill Gaston, Duncan Campbell, Peter Lortie and Irving Gaskil make up the newly registered Roadrunner club.

They are entering their first competition Sunday, Mar. 4, in the The Bethesda Chase, in Bethesda, Maryland. This is a 12.5 mile (20 km) race beginning at the Old Georgetown Road and Woodmont Avenue.

Pitt beats GW, 85-80

BASKETBALL, from p. 20

The 4,254 fans erupted as their Panthers began to increase their lead as time quickly evaporated. With only 36 seconds remaining the Colonials were five points behind.

Keeping with Buff tradition, GW made the final seconds ex-

Foose said the club has plans to enter more races this spring, but the only other one they have scheduled is the Patriot Cup Race at George Mason University. He also remarked that they would like to qualify as a team in the Boston Marathon, but that was too far away to speculate on.

The club has plans to eventually go varsity, but they need to first prove to the Smith Center that they are serious in their endeavor. They meet biweekly, on Saturdays and Sundays, to run as a club. For more information, call Tom Foose, x2438, or Scott Wollins, x2559.

citing ones. Lindsay calmly sank two free throws and Samson closed the gap to one with 19 seconds remaining when he scored on a 6 foot jumper. But when Ellis dunked the ball and Pitt added to the lead with two free throws, after a GW turnover, the disappointing season ended for the Buff.

Does Tallent have the talent?

COMMENTARY, from p. 20

when GW played Rutgers University at the Smith Center in February. The Colonials amazed their fans by obtaining a 25-point lead in the second half, but in six and a half minutes, saw that lead dwindle to three points. The Buff did hang on for a victory, but the sudden collapse against Rutgers also occurred against many other opponents and with worse results.

In almost every game this year the Colonials went anywhere from three to six minutes where they could do nothing right. This year's squad was comprised of a group of talented guys, yet they seemed to lack the court sense and savvy that an intelligent team displays. Silly mental mistakes became the norm as there was no leadership on the court, nor on the Colonial bench from Tallent.

As a team, the Colonials had a field goal percentage over .500, that's damn good. The Colonial problem lay not in getting the ball in the hoop, but in bringing the ball upcourt as GW was susceptible to turnovers this year.

One ingredient that was missing from our cagers that would have turned a fair team into a good, if not great (maybe that's too much) team, was inspired coaching.

In the five years under Tallent's rule GW has been consistent in one thing - their inconsistency. In recent seasons GW has beaten national powerhouses and local rivals Georgetown University and University of Maryland, while playing poorly against weaker teams. More importantly, Tallent coached teams have been inef-



Photo by Barry J. Grossman

fective in winning conference games in the Eastern Eight. Plus, except for the '75-'76 season, the Colonials have not gone past the first round of a post-season tournament.

The disastrous events of this past season provoked Colonial fans to become crude and ill-mannered as they "welcomed" visiting teams to the Smith Center with curses and thrown things on

the court. I do not condone what the fans did, but nor do I blame them. We are all frustrated, and this is how some of us reacted.

Smith Center nightmares brought the institution of banners that called for Tallent's firing. The scribbled writing on the torn bed sheets cried "Dump Tallent" and "Toss Tallent"; may I now officially add my thoughts "Tallent - you ain't got none."

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Pitt ends GW season, 85-80



photo by Barry J. Grossman

GW's Paul Gracza goes up for shot vs. Pitt Tuesday.

Who is to blame for Colonials' year?

by Arthur Schechter

Hatchet Staff Writer

All across the nation's capital, druggists have run short of Alka-Seltzer, Pepto Bismol, or whatever elixir their store supplies that can calm an upset stomach. Taking credit for the recent mad exodus of tummies quieters is Colonial basketball.

Colonial fans, players and coaches have relieved this city of its gastric potions due to a season trademarked by blown-leads and crucial missed shots that resulted in one or two-point last-second losses. Washington pharmacists can plan accordingly as the Colonial basketball season ended Tuesday with a loss to the University of Pittsburgh in the first round of the Eastern Eight Tournament.

A team *The Washington Post* predicted would win 17 or 18 games this year, the Colonials finished the season with a

mediocre 13-14 record including Tuesday night's game. Frustrated Colonial fans are on a rampage. They want to see heads roll, the first head being that of GW coach Bob Tallent. I must agree.

Sitting in his ivory tower, GW Athletic Director Bob Paris has

Commentary

remained totally oblivious to the recent catastrophes that took place at the Smith Center and wherever the Buff travelled this year.

In two-thirds (18 of 27) of their games the Colonials were out-scored by their opponents in the second half. Six times this year GW was defeated after going into the locker room at half-time with a lead.

Probably the game that is most remembered by Buff backers is (see COMMENTARY, p. 19)

by Barry Grossman
and Arthur Schechter

Hatchet Staff Writers

PITTSBURGH - The Colonial basketball season died a merciful death Tuesday night when GW succumbed to the University of Pittsburgh, 85-80, in the first round of the Eastern Eight Playoffs at Fitzgerald Field House.

One of many controversial plays occurred with 14 crucial seconds left on the clock and the Colonials down by one, 81-80. After Pitt threw the ball in bounds, Pitt forward Sam Clancy apparently charged into a stationary Mike Samson but no call was made. As play continued, Clancy found teammate Sam Ellis alone under the basket and Ellis complied with a game-clinching dunk.

After the contest, GW coach Bob Tallent moaned, "As far as I'm concerned, that (non-foul) was the whole game. The frustrated leader added, "The refs had no guts." Pitt coach Tim Grgurich said the call was "consistent" with what was being called during the rest of the game.

The Colonials, and especially guard Brian Magid, began the playoff game red hot. GW made their first eight shots from the field, including five long-range bombs by Magid, which gave the Colonials an early 19-16 lead. But, the Panthers took control as they outscored the Buff 14-5 in the next 4 and a half minutes.

The Colonials, trailed by only two at the half, 43-41.

The early second half had the Colonials and Panthers trading buckets and the lead. When GW forward Samson connected on a 12-foot jumper with 10:24 remaining to send the Colonials on top, 64-63, it was the last lead the Buff were to enjoy this year.

(see BASKETBALL, p. 19)

GEORGE WASHINGTON

Player	Mins	FG	FT	Reb	Ass	PF	Tot
Samson	34	9-11	0-0	6	1	5	10
Gunn	21	2-5	2-2	1	1	2	6
Zapardo	40	7-10	5-5	7	2	3	19
Magid	16	6-8	3-3	0	4	2	15
Tale	24	0-2	0-0	1	2	2	0
Jeffries	36	4-5	2-2	1	3	10	10
Lindsey	20	3-8	5-6	4	2	3	11
Gross	5	1-1	1-1	1	1	1	3
Totals	200	31-50	16-22	20	14	21	80

PITTSBURGH

Player	Mins	FG	FT	Reb	Ass	PF	Tot
Clancy	40	7-10	6-7	10	4	4	20
Knight	30	5-7	5-5	3	1	3	21
Ellis	28	5-10	2-2	6	1	4	20
Williams	31	0-0	0-0	0	4	5	0
Neverson	37	6-6	0-0	3	1	2	12
Strickland	24	4-6	2-2	0	5	0	10
Olinger	4	0-1	0-0	1	1	1	2
Totals	200	34-59	17-23	20	10	10	85
Attendance:	4,254						
Halftime:	Pitt, 43-41						

GW hosts AIAW badminton tournament

by Cynde Nordone

Asst. Sports Editor

The tenth annual college Women's National Badminton Championship opens today in the Smith Center with 88 players from 23 colleges and universities competing through Saturday.

Competing in the Association for Intercollegiate Athletics for Women (AIAW) tournament are such teams as GW, Arizona State University, UCLA, Western Illinois University, University of Wisconsin at Madison, Baylor University, and University of California at Dominguez Hill.

Arizona State University of Tempe is the defending national champion. The Sun Devils have won the national title four out of its nine times and they have stacked the top five positions in singles competition and three of the top four seeded pairs in doubles play.

ASU's Carrie Morrison is back to defend her national crown in singles competition. The AIAW-Broderick Award winner in badminton for 1977-78, Morrison also finished second in the doubles action a year ago.

Also ranked as top contenders for the crown this year are second seed Monica Ortiz (ASU), third seed Pam Owens (ASU), fourth seed Rosie Dorame (ASU), and fifth seed Heather Ross (ASU). UCLA and Wisconsin-Madison are also sporting strong contenders. Top individual performances are expected from UCLA's Carrie Theis (6th) and Tracy McDonald (8th) and Wisconsin's Ann French (7th).

In doubles competition, Theis and McDonald are ranked number one. They are the defending national doubles champions. They are followed by ASU's Morrison and Owens, Dorame and Ortiz, and Ross and Lori Ball.

The AIAW tourney marks the first national level competition to be held at GW in either men's or women's sports. It is also the first national championship to be held in the D.C. and Maryland area.

Don Paup
GW Badminton coach

Badminton is still relatively unknown in the United States, but in countries such as Taiwan, Malasia, India and Pakistan, it is regarded as the national sport.

The game began in India as "Poona." It was adopted by the English in the 1860's, but was really launched in England at a party given in 1873 by the Duke of Beaufort at his country place, "Badminton," in Gloucestershire. Not having a name at the time, the game was referred to as "that badminton game." This reference was never changed and badminton became the accepted title.

In 1895, the Badminton Association (of England) established the rules of badminton that govern the game today.

Badminton quickly spread from England to the United States, Canada, Australia, and New Zealand, and made big strides in Europe. Originally played by men, it now shares interest equally among men and women.

Preliminary rounds of the Association for Intercollegiate Athletics for Women (AIAW) tournament will begin at 10 a.m. today and continue until 6 p.m. Competition is scheduled for tomorrow from 10:30 a.m. until 11 p.m.

The championships will be held Saturday at noon for singles play and 12:45 p.m. for doubles play, following the finals of the consolation brackets scheduled for 10:30 a.m. for singles and 11:15 a.m. for doubles.

Intramural standings

The following are standings as of this Tuesday.

Basketball

A League Block I

Dirty Dozen 5-0
Ambulance Chasers 3-1
Cadavers 1-3
Throw Ups 0-3

Block II

Entrepreneurs 2-0
KURU 2-0
Five Skins 0-2
Sonic Bouncers 0-2

Block III

Champagne Ed. Vintage Year 4-0
P.D.P. 2-2
Security 2-2
Super Eight 2-2
Easy Buckets 0-4

Block IV

Basket Cases 3-1
Sick Mother Raper 3-1
Bootleggers II 2-2
ACS 1-3
Brand X 1-3

Block V

Delta Tau Delta 5-1
Sparks 4-1
Flying Burritos 3-2
Med IV 3-2
Brotherhood GWU 1-4

Toomey's Terrors

Block VI

Reefer Madness 5-0
Aero White Team 3-2
Slim and None 3-2
Knockers 3-3
Little Big Men 2-3
Mixed Vegetables 2-3
No Name 1-3
MacCables 1-4

B League Block 1

Eggmen 4-1
Terry V. Ohio, 392 US1 (1968) 3-2
We Try 3-2
Cun Grano Sails 0-5

Block II

Torts 2-0
Gang of Green 1-1
Cremasters 0-2
Sigma Alpha Epsilon 0-2

Block III

Block IV

Block V

Judkins

Block VI

1-2

1-3

0-2

Block V

4-0

4-1

3-1

2-3

2-4

2-4

0-6

Block VI

5-0

3-2

3-2

2-2

2-2

0-5

Block VII

4-5

4-1

3-1

2-3

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